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R424a

AMBITION.

A Pleasing Farce in One Act—Two Scenes.

By SAM RICKEY AND MASTER BARNEY.

FIRST PERFORMED BY THEM AT THE METROPOLITAN THEATRE,
58⁷ BROADWAY, N. Y., DEC., 1874; ALSO AT THE
THEATRE COMIQUE, N. Y., FEB., 1876.

ARRANGED

By CHARLES WHITE,

The Celebrated Ethiopian Comedian,

AUTHOR OF

' Magic Penny,' "Jolly Millers," "Villikins and Dinah," "The Coopers," "Old Dad's Cabin," "Rival Lovers," "Sham Doctor," "United States Mail," "Mazeppa," "Uncle Jeff," "Mischievous Nigger," "Portrait Painter," "Black Shoemaker," "Hop of Fashion," "The Wreck," "Mystic Spell," "Black Statue," "Quack Doctor," "Sam's Courtship," "Thieves at the Mint," "Black Chemist," "Daguerreotypes," "Stupid Servant," "Storming the Fort," "Guide to the Stage," "Going for the Cup," "Policy Player," "The Ghost," "Malicious Trespass," "Vegetable Man," "Fisherman's Luck," "Musical Chowder," "The Draft," "Casket of Fun," "White's Black Wit," "Burlesque Circus," "Black Menagerie," "Skating Carnival," "Trip by Rail," "Jealous Darkey," "Musician, Blower and Dancer," "Bummers' Hall," "Peep at Barnum's," "Nigger Encampment," "Black Ey'd William," "Dr. Possum's Lecture," "A Lucky Job," "Streets of New York," "The Recruiting Office," etc., etc.

TO WHICH ARE ADDED

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES
AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS
ON THE STAGE, AND THE WHOLE OF
THE STAGE BUSINESS.

NEW YORK:
CLINTON T. DE WITT, PUBLISHER,
No. 33 ROSE STREET.

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CAST OF CHARACTERS.

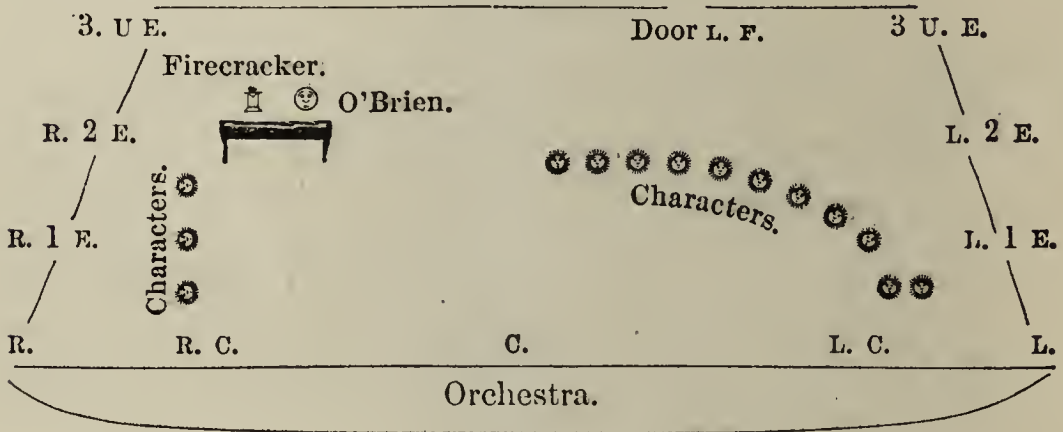
Pat O'Brien.....Mr. SAM RICKEY
George Fresh.....Mr. GEO. COES
Alderman Muttonpounder... ..Mr. LUKE SCHOOLCRAFT
Senator Causeway.....Mr. JAS. BRADLEY
Ex-Sheriff Mud.....Mr. H. SCHWICARDY
Jimmy Luck.....Mr. JOHN WILD
Bartender.....Master BARNEY

TIME OF PLAYING—TWENTY MINUTES.

SCENERY.

SCENE I.—Street in 1st Grooves.

SCENE II.—Bar Room in 3d Grooves, D. in L. F.



COSTUMES.

PAT O'BRIEN.—A decent looking Irishman, rather eccentric; Sandy Crop Wig; Side Whiskers.
GEO. FRESH.—Fancy style of Character in Colors.
ALDERMAN MUTTONPOUNDER.—Modern style, but bad fit.
SENATOR CAUSEWAY.—Old Fashioned Clothing.
EX-SHERIFF MUD.—Rather seedy throughout.
JIMMY LUSH.—Very bad ragged Clothing; Black Eye; bad Hat.
BARTENDER.—Tidy make up; White Apron, etc.

PROPERTIES.

Two Packs of Cards; two Tables and Chairs; Counter with Bar Fixtures; Segar Boxes; Bottle of Seltzer Water; a large flat Biscuit; an old Silk Hat; large Firecracker; one good Silk Hat behind counter.

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AMBITION.

SCENE I.—*Street in 1st grooves.*

Enter GEO. FRESH *and* ALDERMAN, R. 1 E., *both talking.*

GEORGE. Say, Alderman, there's no use in talking, I've got the best joke of the season for the club.

ALDERMAN. What is it, George? something good—no chestnut? well, let us have it; a good laugh would do me good about now; let her out; what is it?

GEORGE. Well, say, let me ask you a question. Did you see that man that I was talking to this morning?

ALDERMAN. Yes, I saw you talking to a man. You don't mean that Irishman, do you?

GEORGE. Yes, yes, I do mean that Irishman; that's the daisy I'm talking about. You see, he has come all the way from Cohoes looking for a political job, and the fun of it is I made him believe that I could get it for him, and he is still laboring under the same opinion.

ALDERMAN. Well, he must be a dead square crank of a fellow to think he could come all the way from Cohoes down here looking for a political position.

GEORGE. Yes, sir, it's true as I'm alive. Hello! as I live the fellow is coming up the street now (*finger to lip*). Not a word, Alderman—mum.

Enter PAT, L. 1 E.

GEORGE (*smiling*). Why, Mr. O'Brien, where did you go to so sudden?

PAT (*surprised a little*). Where did you go to so sudden? George, I had liked to be killed where you left me this morning.

GEORGE. Ah! you're joking; well, never mind. I say, Mr. O'Brien, I want to introduce you to a particular friend of mine (*bowing*). Alderman Muttonpounder, this is Mr. Pat O'Brien, one of us, I assure you.

ALDERMAN. I am very happy to meet you, sir.

PAT. Oh, say, George, that was a great place we were in last night. One feller he called one side, and said if I'd get him drunk I would have some fun with him.

ALDERMAN. Well, my time is a little precious. Gentlemen, I'll have to bid you good day. [*Exits* L. 1 E.]

PAT (*bowing politely*). Good-day, good-day, Alderman. Ah! that's a fine feller, George.

GEORGE. Oh, yes; that man at one time used to light his pipe with hundred dollar bills.

PAT. You don't say so; but what about that job you said you were going to get me, George?

GEORGE. Oh, yes; I forgot all about it. That situation is Lamp-post Inspector.

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PAT. Do you think that job would pay me, George?

GEORGE. Oh, yes; I should say so; first rate. One thousand dollars a month.

PAT. But, I say, George, what are the duties connected with the job?

GEORGE. Why, if you see a lamp-post out of order, report it.

PAT. Report the lamp-post?

GEORGE. No, my boy, you don't understand me. You get up in the morning at 5 o'clock and you start from the battery and you walk to Yonkers; and if you should see any lamps any way out of order, all you got to do is to shoulder the lamp-post and bring it down to headquarters.

PAT. I say, George, wouldn't it be just as well to shoulder headquarters and carry it to the lamp-post?

GEORGE. I tell you, Pat, you've got things very fine. You must have held an office before.

PAT. I came very near holding a high office one time.

GEORGE. Indeed! when was that?

PAT. I ran for Alderman once at Cohoes, and I was only defeated by four thousand majority. I'd beat him, only they wrung in a half million people from Lansingburg on me; that's how I lost.

GEORGE. That was very unfortunate, Pat.

PAT. But I say, George, won't that be great when I send up to Cohoes my name in full—Pat O'Brien, Lamp-post Inspector for the entire City of New York.

GEORGE. I don't think that would sound very well—Pat O'Brien.

PAT. Well, make it Patrick O'Bre-on!

GEORGE. That's it, now; you've struck it; that sounds more like a Frenchman.

GEORGE. Now, Pat, I want to take you down to the club and introduce you to some of the Senators.

PAT. The club, did you say? where is that, George?

GEORGE. Just a short distance below here. I want to make you solid with the boys.

PAT. All right, George, I'm with you; and I don't spare the expense.

[Exit both, R. 1 E.]

SCENE II.—*In 3d grooves, D. in F.; Bar Room; two Tables with Chairs, R. and L.; Characters all playing Cards.*

Enter ALDERMAN (at door).

ALDERMAN. I say, boys, here comes George up the street with the biggest old country gawk that you ever saw; he's from Cohoes. Let us all work the job up.

Enter GEORGE and PAT (through D. F.)

PAT (*goes to table and pulls a card out of a player's hand, saying*): Why don't you lead your five fingers?

BARKEEPER (*pointing*). See here, my friend, I wish you wouldn't interfere in the game. If you can't behave yourself I'll have to order you out.

PAT (*indignant*). And who are you, sir?

BARKEEPER. I have charge of this place, sir.

PAT (*aside*). I think he's a saucy puppy; wait till I get elected and I'll have his license broke.

GEORGE. I say, Pat, I want to introduce you to some of the boys. This is (*to character*) ex-Senator Flypaper.

SENATOR (*shaking hands with PAT*). How do you do, sir (*squeezing his hand hard*)?

PAT. I say, George, the Senator has got a fine grip on him.

GEORGE. That's the grip of the club.

Enter LUSH (through door).

LUSH. Hello, fellers! how is the graft? Hello, George!

GEORGE. Why, Lush, old boy, how are you? By the way, Pat, I want to introduce you to Alderman Taffy. (*LUSH shakes hands with PAT; he tries to pull PAT over, when PAT pulls him over on his face. BARKEEPER throws LUSH out. PAT walks up and down stage very proudly.*)

PAT. Come, boys, have a drink. What will you all have? (*They all shout*) wine! wine!

PAT. Stop! stop! No wine off me.

GEORGE. What's the matter, Pat? Don't weaken. Don't you want to make yourself solid?

PAT. Not off ov wine, George.

GEORGE. But wine is only five cents a glass.

PAT. Is that all? I say, George (*very loud*), will you and your friends join me in a glass of wine, at five cents a glass? (*He walks proudly up to the bar.*) Guess who's in town, George?

GEORGE. The Lamp-post Inspector. (*The BARKEEPER sets off or spurts the bottle of Seltzer water in PAT'S face.*)

PAT. I'm blinded, I suppose.

BARKEEPER. I beg pardon, Mr. O'Brien. The cork flew out of the bottle.

PAT. I thought some one throwed dirty water in my face.

(*ALDERMAN breaks a large cracker on PAT'S head. LUSH re-enters quickly and picks up the pieces of cracker, when PAT kicks him and throws him out the door, after which he struts up and down very proudly.*)

PAT. If you don't keep that drunken man out of here I'll kill him.

BARKEEPER (*takes an old hat—he keeps it hid behind his back—and takes PAT'S hat off quickly and places it behind him, then throws down the old hat on the floor, when all the characters kick it about the stage. The BARKEEPER has put PAT'S hat on his own head; and PAT is running around after this old hat, thinking it is his. At last he gets it, saying angrily*):

PAT. That's a fine thing to do. Call that fun, do yez: tear a man's clothes. I wouldn't have a hair of that hat turned for five dollars. It was made in Cohoes,

BARKEEPER (*laughing*). I say, Mr. O'Brien, you ain't mad, are you? (*BARKEEPER has PAT'S hat on*)

PAT. It's funny, ain't it? Quite a good joke. How would you like it if some one would kick your hat all over the room?

BARKEEPER. I wouldn't mind it.

PAT. (*takes the hat off the BARKEEPER'S head and smashes it down on the floor*). Now, Mr. Smarty, what do you think of that? You're mad, ain't you? I can see by your eye you're mad.

BARKEEPER (*very cool*). No, I ain't mad, Mr. O'Brien.

PAT. You're not? then come, take a drink.

BARKEEPER. No, I thank you, Mr. O'Brien; that's your own hat you've been smashing about.

(*PAT picks up the hat, then looks at the one in his hand, drops it and walks towards the door, as if to go away, very angry; he is stopped by the BARKEEPER.*)

BARKEEPER. Mr. O'Brien, we have some very fine music, let us dance a three handed reel.

(The ALDERMAN, BARKEEPER and PAT all dance the reel, when they are interrupted by LUSH, who enters dancing. PAT seizes LUSH and throws him out of the door.)

BARKEEPER. Mr. O'Brien, allow me to congratulate you as one of our members of the club.

PAT. Thank you, I suppose I'm a member of the G. G. now?

BARKEEPER. Yes, Mr. O'Brien, and it's the duty of every newly elected member to make a speech. So, gentlemen, come to order; we will have a speech from Inspector O'Brien. I propose three cheers for him. Hip! hip! hurrah! hurrah! hurrah!

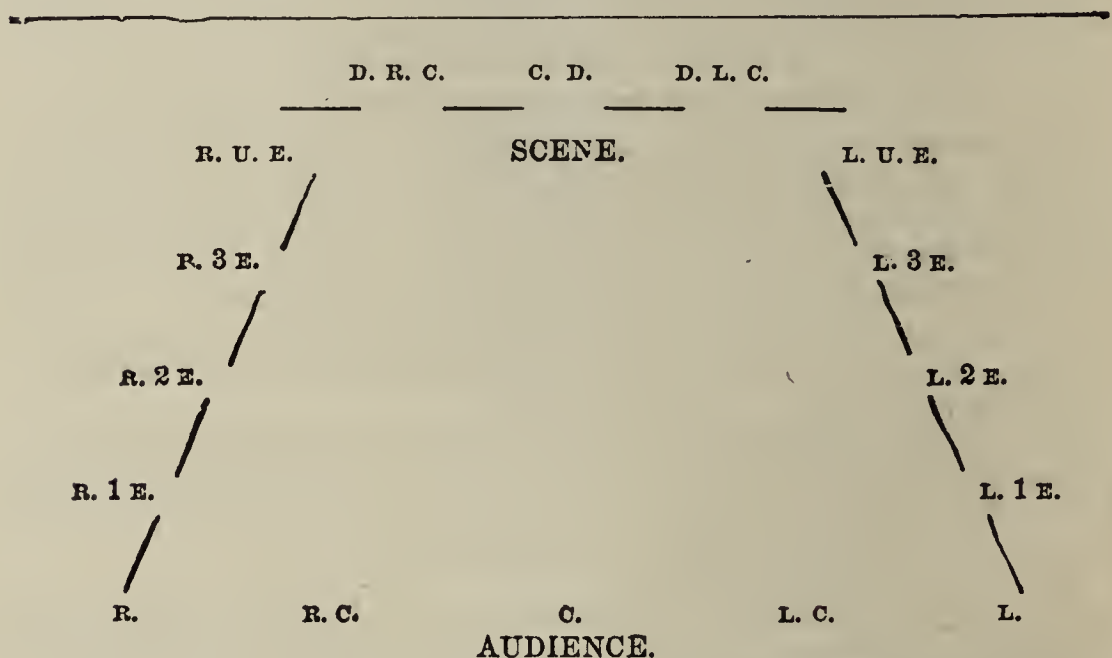
PAT. I suppose I'll have to keep up with the rules of the club, so I'll endeavor to do the best I can (*he gets on the table*). Gentlemen, one all, if I'm elected you can depend on me. I'll stand by you in the hour of need—

(BARKEEPER takes a large firecracker, lights it and places it on table by PAT'S feet. The explosion throws PAT off the table. LUSH enters; PAT goes for him again, and the whole party get in a general row. All confusion.)

QUICK CLOSE IN.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience



L.	Left.
L. C.	Left Centre.
L. 1 E.	Left First Entrance.
L. 2 E.	Left Second Entrance.
L. 3 E.	Left Third Entrance.
L. U. E.	Left Upper Entrance (wherever this Scene may be).
D. L. C.	Door Left Centre.

C.	Centre.
R.	Right.
R. 1 E.	Right First Entrance.
R. 2 E.	Right Second Entrance.
R. 3 E.	Right Third Entrance.
R. U. E.	Right Upper Entrance.
D. R. C.	Door Right Centre.

DE WITT'S ACTING PLAYS.

☞ Please notice that nearly all the Comedies, Farces and Comediettas in the following List of "DE WITT'S ACTING PLAYS" are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complex scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of text, accuracy and fullness of stage directions and scenery, or elegance of typography and clearness of printing.

. In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in "DE WITT'S LIST OF ACTING PLAYS."

☞ Any of the following Plays sent, postage free, on receipt of price—*Fifteen Cents* each.

☞ The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. male; F. female.

	M.	F.		M.	F.
75. Adrienne, drama, 3 acts.....	7	3	222. Cool as a Cucumber, farce, 1 act....	3	2
231. All that Glitters is not Gold, comic drama, 2 acts.....	6	3	243. Cricket on the Hearth, drama, 3 acts	8	6
308. All on Account of a Bracelet, comedietta, 1 act.....	2	2	107. Cupboard Love, farce, 1 act.....	2	1
114. Anything for a Change, comedy, 1 act	3	3	152. Cupid's Eye-Glass, comedy, 1 act..	1	1
167. Apple Blossoms, comedy, 3 acts...	7	3	52. Cup of Tea, comedietta, 1 act.....	3	1
93. Arca Belle, farce, 1 act.....	3	2	143. Cut Off with a Shilling, comedietta,		
40. Atchi, comedietta, 1 act.....	3	2	1 act.....	2	1
89. Aunt Charlotte's Maid, farce, 1 act.	3	3	113. Cyril's Success, comedy, 5 acts....	10	4
258. Aunt Dinah's Pledge, temperance drama, 2 acts.....	6	3	20. Daddy Gray, drama, 3 acts.....	8	4
237. Bachelor's Box (La Petite Hotel), comedietta, 1 act.....	4	1	236. Daisy Farm, drama, 4 acts.....	10	4
166. Bardell vs. Pickwick, sketch, 1 act.	6	2	4. Dandelion's Dodges, farce, 1 act..	4	2
310. Barrack Room (The), comedietta, 2a.	6	2	22. David Garrick, comedy, 3 acts.....	8	3
41. Beautiful Forever, farce, 1 act.....	2	2	275. Day After the Wedding, farce, 1 act	4	2
141. Bells (The), drama, 3 acts.....	9	3	96. Dearest Nanima, comedietta, 1 act..	4	3
223. Betsey Baker, farce, 1 act.....	2	2	16. Dearer than Life, drama, 3 acts....	6	5
67. Birthplace of Podgers, farce, 1 act..	7	3	58. Deborah (Leah), drama, 3 acts.....	7	6
36. Black Sheep, drama, 3 acts.....	7	5	125. Deerfoot, farce, 1 act.....	5	1
279. Black-Eyed Susan, drama, 2 acts...14			71. Doing for the Best, drama, 2 acts..	5	3
296. Black and White, drama, 3 acts....	6	3	142. Dollars and Cents, comedy, 3 acts..	9	4
160. Blow for Blow, drama, 4 acts.....11	6		204. Drawing Room Car(A), comedy, 1 act	2	1
179. Breach of Promise, drama, 2 acts..	5	2	21. Dreams, drama, 5 acts.....	6	3
25. Broken-Hearted Club, comedietta..	4	8	260. Drunkard's Warning, drama, 3 acts	6	3
70. Bonnie Fish Wife, farce, 1 act.....	3	1	210. Drunkard's Doom (The), drama, 2a.15	5	
261. Bottle (The), drama, 2 acts.....11	6		263. Drunkard (The), drama, 5 acts..	13	5
226. Box and Cox, Romance, 1 act.....	2	1	186. Duchess de la Valliere, play, 5 acts..	6	4
24. Cabinan No. 93, farce, 1 act.....	2	2	242. Dumb Belle (The), farce, 1 act.....	4	2
199. Captain of the Watch, comedietta, 1 act.....	6	2	47. Easy Shaving, farce, 1 act.....	5	2
1. Caste, comedy, 3 acts.....	5	3	283. E. C. B. Susan Jane, musical burlesque, 1 act.....	8	1
175. Cast upon the World, drama, 5 acts.11	5		202. Eileen Oge, Irish drama, 4 acts....	11	3
55. Catharine Howard, historical play, 3 acts.....	12	5	315. Electric Love, farce, 1 act.....	1	1
69. Caught by the Cuff, farce, 1 act....	4	1	297. English Gentleman (An), comedy-drama, 4 acts.....	7	4
80. Charming Pair, farce, 1 act.....	4	3	200. Estranged, operetta, 1 act.....	2	1
65. Checkmate, comedy, 2 acts.....	6	5	135. Everybody's Friend, comedy, 3 acts	6	5
68. Chevalier de St. George, drama, 3a.	9	3	230. Family Jars, musical farce, 2 acts..	5	2
219. Chimney Corner (The), domestic drama, 3 acts.....	5	2	103. Faust and Marguerite, drama, 3 acts	9	7
76. Chops of the Channel, farce, 1 act..	3	2	9. Fearful Tragedy in the Seven Dials, interlude, 1 act.....	4	1
205. Circumstances alter Cases, comic operetta, 1 act.....	1	1	123. Female Detective, drama, 3 acts....	11	4
149. Clouds, comedy, 4 acts.....	8	7	101. Fernande, drama, 3 acts.....	11	10
121. Comical Countess, farce, 1 act.....	3	1	99. Fifth Wheel, comedy, 3 acts.....	10	2
			262. Fifteen Years of a Drunkard's Life, melodrama, 3 acts.....	13	4
			145. First Love, comedy, 1 act.....	4	1
			102. Foiled, drama, 4 acts.....	9	3
			88. Founded on Facts, farce, 1 act....	4	2

DE WITT'S ACTING PLAYS.—Continued.

	M.	F.		M.	F.
259. Fruits of the Wine Cup, drama, 3 acts	6	3	109. Locked in, comedietta, 1 act.....	2	2
192. Game of Cards (A), comedietta, 1a..	3	1	85. Locked in with a Lady, sketch.....	1	1
74. Garrick Fever, farce, 1 act.....	7	4	87. Locked Out, comic scene.....	1	1
53. Gertrude's Money Box, farce, 1 act.	4	2	143. Lodgers and Dodgers, farce, 1 act..	4	2
73. Golden Fetters (Fettered), drama, 3.11	4	4	212. London Assurance, comedy, 5 acts..10	3	3
30. Goose with the Golden Eggs, farce,			291. M. P., comedy, 4 acts.....	7	2
1 act.....	5	3	210. Mabel's Manœuvre, interlude, 1 act	1	3
131. Go to Putney, farce, 1 act.....	4	3	163. Marcoretta, drama, 3 acts.....10	3	3
276. Good for Nothing, comic drama, 1a.	5	1	154. Maria and Magdalena, play, 4 acts..	8	6
306. Great Success (A), comedy, 3 acts..	8	5	63. Marriage at any Price, farce, 1 act..	5	3
277. Grimshaw, Bagshaw and Bradshaw,			249. Marriage a Lottery, comedy, 2 acts..	3	4
farce, 1 act.....	4	2	208. Married Bachelors, comedietta, 1a..	3	2
206. Heir Apparent (The), farce, 1 act..	5	1	39. Master Jones' Birthday, farce, 1 act	4	2
241. Handy Andy, drama, 2 acts.....10	3		7. Maud's Peril, drama, 4 acts.....	5	3
28. Happy Pair, comedietta, 1 act.....	1	1	49. Midnight Watch, drama, 1 act.....	8	2
151. Hard Case (A), farce, 1 act.....	2		15. Milky White, drama, 2 acts.....	4	2
8. Henry Dunbar, drama, 4 acts.....10	3		46. Miriam's Crime, drama, 3 acts.....5	2	
180. Henry the Fifth, hist. play, 5 acts..38	5		51. Model of a Wife, farce, 1 act.....	3	2
303. Her Only Fault, comedietta, 1 act..	2	2	302. Model Pair (A), comedy, 1 act.....	2	2
19. He's a Lunatic, farce, 1 act.....	3	2	184. Money, comedy, 5 acts.....	17	3
60. Hidden Hand, drama, 4 acts.....	5	5	250. More Blunders than One, farce, 1a.	4	3
191. High C, comedietta, 1 act.....	3	3	312. More Sinned against than Sinning,		
246. High Life Below Stairs, farce, 2 acts.	9	5	original Irish drama, 4 acts.....11		
301. Hinko, romantic drama, 6 acts.....12	7		234. Morning Call (A), comedietta, 1 act.	1	1
224. His Last Legs, farce, 2 acts.....	5	3	108. Mr. Scroggins, farce, 1 act.....	3	3
187. His Own Enemy, farce, 1 act.....	5	1	188. Mr. X., farce, 1 act.....	3	3
174. Home, comedy, 3 acts..	4	3	169. My Uncle's Suit, farce, 1 act.....	4	1
21. Honesty is the Best Policy, play, 1.	2		216. My Neighbor's Wife, farce, 1 act...3	3	
54. Household Fairy, sketch, 1 act....	1	1	236. My Turn Next, farce, 1 act.....	4	3
190. Hunting the Slippers, farce, 1 act..	4	1	193. My Walking Photograph, musical		
197. Hunchback (The), play, 5 acts.....13	2		duality, 1 act.....	1	1
225. Ici on Parle Francais, farce, 1 act..	3	4	267. My Wife's Bonnet, farce, 1 act....	3	4
252. Idiot Witness, melodrama, 3 acts..	6	1	130. My Wife's Diary, farce, 1 act.....	3	1
18. If I had a Thousand a Year, farce, 1	4	3	92. My Wife's Out, farce, 1 act....	2	2
116. I'm not Meself at all, Irish stew, 1a.	3	2	218. Naval Engagements, farce, 2 acts..	4	2
129. In for a Holiday, farce, 1 act.....	2	3	140. Never Reckon your Chickens, etc.,		
159. In the Wrong House, farce, 1 act...4	2		farce, 1 act.....	3	4
278. Irish Attorney (The), farce, 2 acts..	8	2	115. New Men and Old Acres, comedy, 3	8	5
282. Irish Broom Maker, farce, 1 act....	9	3	2. Nobody's Child, drama, 3 acts.....18	3	
273. Irishman in London, farce, 1 acts..	6	3	57. Noemie, drama, 2 acts.....	4	4
243. Irish Lion (The), farce, 1 act.....	8	3	104. No Name, drama, 5 acts.....	7	5
271. Irish Post (The), drama, 1 act.....	9	3	112. Not a bit Jealous, farce, 1 act....	3	3
244. Irish Tutor (The), farce, 1 act.....	5	2	298. Not if I Know it, farce, 1 act.....	4	4
270. Irish Tiger (The), farce, 1 act.....	5	1	185. Not so bad as we Seem, play, 5 acts.13	3	
274. Irish Widow (The), farce, 2 acts....	7	1	84. Not Guilty, drama, 4 acts...10	6	
122. Isabella Orsini, drama, 4 acts.....11	4		117. Not such a Fool as he Looks, drama,		
177. I Shall Invite the Major, comedy, 1	4	1	3 acts.....	5	4
100. Jack Long, drama, 2 acts.....	9	2	171. Nothing like Paste, farce, 1 act....	3	1
299. Joan of Arc, hist. play, 5 acts.....26	6		14. No Thoroughfare, drama, 5 acts....13	6	
139. Joy is Dangerous, comedy, 2 acts..	3	3	300. Notre Dame, drama, 3 acts.....11	8	
17. Kind to a Fault, comedy, 2 acts....	6	4	269. Object of Interest (An), farce, 1 act.	4	3
233. Kiss in the Dark (A), farce, 1 act...2	3		268. Obstinate Family (The), farce, 1 act.	3	3
309. Ladies' Battle (The), comedy, 3 acts	7	2	173. Off the Stage, comedietta, 1 act....	3	3
86. Lady of Lyons, play, 5 acts.....12	5		227. Omnibus (The), farce, 1 act.....	5	4
137. L'Article 47, drama, 3 acts..11	5		176. On Bread and Water, farce, 1 act...1	2	
72. Lame Excuse, farce, 1 act.....	4	2	254. One Too Many, farce, 1 act.....	4	2
144. Lancashire Lass, melodrama, 4 acts.12	3		33. One Too Many for Him, farce, 1 act	2	3
34. Larkins' Love Letters, farce, 1 act..3	2		3. £100,000, comedy, 3 acts.....	8	4
189. Leap Year, musical duality, 1 act...1	1		90. Only a Haltpenny, farce, 1 act.....	2	2
253. Lend Me Five Shillings, farce, 1 act	5	3	170. Only Somebody, farce, 1 act.....	4	2
111. Liar (The), comedy, 2 acts.....	7	2	289. On the Jury, drama, 4 acts.....	5	5
119. Life Chase, drama, 5 acts.....14	5		97. Orange Blossoms, comedietta, 1 act	3	3
239. Limerick Boy (The), farce, 1 act...5	2		66. Orange Girl, drama, 4 acts.....18	4	
48. Little Annie's Birthday, farce, 1 act..2	4		209. Othello, tragedy, 5 acts.....16	2	
32. Little Rebel, farce, 1 act.....	4	3	172. Ours, comedy, 3 acts.....	6	3
164. Little Ruby, drama, 3 acts.....	6	6	94. Our Clerks, farce, 1 act.....	7	5
295. Little Em'ly, drama, 4 acts.....	8	8	45. Our Domestics, comedy-farce, 2 acts	6	6
165. Living Statue (The), farce, 1 act...3	2		155. Our Heroes, military play, 5 acts..24	5	
228. Loan of a Lover (The), vaudeville, 1.	4	1	178. Out at Sea, drama, 5 acts.....17	5	

